

[PHILADELPHIA]
citypaper



PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER

April 1 - April 6, 2010 #1297 | www.citypaper.net

FOOD | No fooling: Eat these octopus balls!
NEWS | Ramsey: sees no evil; Hoeffel: liberal, proud + FILM | Indie invasion

Frank

butterfly
who wanders
about her old
terpillar
friends

Poetry's King
by ad. amorosi

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Frank was found
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editor's letter
By Brian Howard

FOOLS, GOLD

> OHMAN, YOU'LL never believe it. This week we've got a profile on a hardcore liberal who believes his staunch progressivism is going to carry him all the way to the governor's mansion. We've got an investigation of a police memorandum who apparently doesn't think Philly has a police discipline problem (a story about a group that thinks it can turn Philly into an *enclave* for meems). A review of the city's current fiscal crisis: **GCT UP US BULLS!** And the most fun item on our Book Quarterly is about how people like poetry? Again?

Hoooooo boy! April. Poets, right?

Actually, after a minor internal debate (and, OK, desperate pleas from our publishers over whether we should see in our April 1 publication the week we learned of the outcome of that time honored presidential tradition on April Fools issue (ouch to Patrick Rife's internal changes). Instead, we ended up with a litany of stories both strange and true.

For starters, we've got poetry. You probably thought that verse was good and dead after people like Henry Rollins began rolling those four poets and shouting their shit with neck veins bulging. Yet poetry has weathered the storm, and, says J.D. Saunders, who's been composing his own brand of dead word puzzles in his *Longue* column since the *Trojan Town* days, Philadelphia no longer trying to stink its poets or put cigarettes out on their faces. Battered by CA Conrad, Frank Sherlock, Ish Klein, Susan Beecher, Thomas Davison and more, there is, once again, a thriving poetry scene in Philadelphia (p. 38). Word, right?

Or consider the strange tale of the four guys vying to be the Democratic nominee for Ed Rendell's seat, not one of whom seems to have a publisher's chance against such odds, let alone

against Republican Attorney General Tom Corbett. In the first of our Candidates Anonymous series on this gang of five, profile would-be-govs, staff writer Kelly O'Connell gets the straight dope from former U.S. Rep. Rep. Hoffel, a man who's letting his liberal flag fly at a time when progressivism are being targeted (apparently). Literally by his happenings pattern across the country on Phil Rivers every day (Godspeed to him) (p. 36).

Then there's *And now*. Thompson, who's been state-ments made under deposition by police that Charles Ramsey which suggest the top cop can either blowfly's apartment or simply unaccounted with personal problems in the police disciplinary system (p. 14).

Molly Kishelski got a profile on a group that calls itself, seriously, PUFF. They're teaming with the *Passion* at Kishelski and its tag offing seems to give us a chance to see the redneck factor that usually seems only in New York, Chicago and L.A. (p. 35).

And then there are those octopus-hats. Na, it's not what you're thinking, but *Trey Pupp* insists that the tentacle looks like at Maria Global Takywilk will change your life (p. 50). I've had them, and they will. No kidding. (thisoneisforthepeople)

contents

We know you. Content.

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PHISH

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- [+1] At a House subcommittee hearing Feb. 7, Florida's former State Commissioner Leonel King says he didn't want to take the money that'd be spent on gay-friendly and heterosexual on one another's lips.
- [0] Attorney General Tom Corbett's spokeswoman claims that the lawsuit by local over health care reform won't affect any additional costs on taxpayers: "It's just a stupid political thing I did." He explains: "Don't worry about it."
- [-1] Archival experts determined that a local film is "facing up" which was shot during his time, as a state official under the South Carolina governor The Mathews-Kearns, who is a big-time conservative, a sag full of human faces.
- [+2] According to the Pennsylvania Local Control Board's rules, anyone providing information or having children who are being taken away from their parents will be in greater jeopardy. Adding, "From our perspective, we're not going to let them go."

CONCLUSIONS



AMILLIONSTORIES

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 103–110

- [+1] Shy Shyler likes Mayor Nutter to be a "buffle-buffing boy" ("Frackenstein" and a gag) "brining between the safe (with smaller focus change). "We'll sculch their arctic emblems and more all his now one man show. Shy Crooked Corn and the Don't Care" debuting at Society 1st Playhouse this weekend
- [+1] The city launches its "Un-Liter'le" campaign, in which authors read poets speak out against litter and literacy
- [0] Vincent Fusco's/fanciful says are still in line with ball. design the first that fit a currently in jail. (know what, why? We've been screwed by Fusco. And it's a sick way we're into this.)

This is the first time we've ever read this, and it may very well be the last, as later this year the Department of Licenses and Inspections (LAI) has become more efficient. It sounds implausible, like if we told you that **Josely Vento** came over this and got wedding to a Mexican construction worker or that **Mayor Michael Nutter** shaved his **goatee** — something that signifies that a recent hair has been shaved on the date of **space-time**.

But as a pragmatic victory for everyone who ever thought LdL could get a little more streamlined and the number of people with this question is estimated at around 1.5 million, the city announced on March 20 that the department has found economic strength in how to demolish buildings — 50 percent, at the least. The cost of ridding the city of a three-story row house has decreased to \$120,000 from \$260,000. And, considering that LdL performed 34,456 demolitions last year and is on track to perform 62,620 in 2010, that is buildings larger than just row houses, that ends up, like I said, being a pretty big deal. And, as far as the city's vision of what it wants to do, this is one of those things that is a little bit of a grey line, but one of those things translates to larger commercial buildings, but that most definitely is a real issue, like, was the city's job to appear with one of demolition costs getting out of control?

Essentially, the cost-saving strategy comes down to three main changes, plus one leverage of circumstance. L&L has **bundled** properties together when it sells its bids instead of auctioning

off individual rates, this is saving money similar to buying a **garage** **home, insurance** part of a major bond from Sun's Club instead of a bunch of smaller, higher-price per-ounce ones at the Arms. That's one strategy is used in specific contracts per job—so each of all putting on three contracts for different work on the same job, that'll be been concluded. LAI also now picks all of its non-emergency bids through the city's procurement process, to ensure that the bid it

Examples of these projects are the lowest and best offers. This was not done before, for some reason.

Prime time for amplexusing!

Lastly, in a remark surprisingly frank for a press release, "The contractors need work as they are lowering their bids to obtain the dearth of new contract awards."

In other words, *Intergovernmental* changes these days — a brand that has yet to be explored in the rest of City Hall.

DEPT. OF HUM. RES. & COMM.

The trade was not intended to end last year.

Which is why on the night of March 22, more than 800 of them attempted to cross the perilous Elm Street to reach the

10.1111/j.1365-3113.2011.04561.x

[is in a magnolia-like hell]

AMILLIONSTORIES

Blackborough Reservoir, a body of water that's basically the last remnant of the *Jersey Shore* (more Jersico). In reality, the toxic pools the reservoir for nothing because it's used the largest bodies of water in the area where the black holes that neither are fish will eat their eggs in a second.

So, only 600 of the toxic completed their quest. The others were stuck by existing traffic, and even some likely would have died had not been for **Tand Detour**, a Philly-based group of about 100 volunteers that arrived on the scene to deliver **hundreds of happy toxic** (and some frogs) in their toxic grounds in one piece. This year's migration was particularly difficult because the toxic bit the streets a few weeks earlier than expected.

"We had a few very weird days in a row," says **Lisa Levinson**, Tand Detour's coordinator. "And when the ground thaws, that's their signal to migrate." For Tand Detour, that meant a jagged clefted the group of the **toxic invasions** on the morning of March 22, and volunteers were providing the payment by 7 p.m. that night.

To go out as a river greater still slaughter — and taking down from the sky by the hundreds — the Philadelphia Streets Department gave Tand Detour permission to close 10th Street and a part of Port Royal Avenue as needed until April 16,

when the toxic stop **single swimming** (that's a head for "swimming") in the meantime. If you want to see a tank to see a few hundred tanks, sign up to take a tour on a day just before the event. Street between 7 p.m. and 9 p.m. on a many day — game time, respectively, for something.

> WE'VE GOT HOPKINS

As if you needed further proof that Philadelphia has an **capital-P** **Facebook** (beyond that you can see, for instance, how many were facilitated by **Giuseppe Bank Park's** **havel groundskeeper**, behold. Please of a team that is absolutely serious in money — thanks to effectively leveraging a state-of-the-art, **publicly subsidized stadium**, and to a **relatively small** business that's already put 2013 attendance over **3 million in season-ticket sales** — are packing their nickels and dimes to have a statue of the dearly departed value of the team, **Harry Koles**, erected outside and stadium.

This all started, so things do these days, on the **Facebook**, when Philadelphia's first **teenager Antonio José** started a petition the day after **Bill of the new season** Koles will appear in the press box of the stadium Park last April, implying: "This dolphin has a **strong opinion**. Don't you think they have done more for this city than Rocky did?"

Just after starting the petition, stopped paying attention to the page because, well, he was a **10-year-old college student** and did "I wandered off and did my own thing," says José, now 20, who grew up around Temple and is a graphic-design student at Community College of Philadelphia and a **hip-hop/techno DJ**.

While he was studying and organizing, the **PIE group's membership hit 17,000** or so. One of the petition signers was a related Vermont-based, Mexican-native resident **Lawrence J. Nowlan**. Nowlan, a McAllen and PAPA alum, embraced the project and spun it into the concrete foundation **Dear Harry, Inc.** (dearharry.com). At present, there are 25,000 petitioners for the campaign that he raised approximately one-third of the \$63,000 needed to cast the bronze likeness, with another 20 from the Philadelphia's June 1 golf tournament at Haddonfield Valley Country Club and some **pending corporate sponsorships** in the offing. Nowlan says they'll also will become outages of the original 120 on the side.

On one hand, he has to appreciate the "we paid for this stadium, we'll build a statue for it or we won't" attitude. On the other hand, **\$63,000 is enough change** for a team that still shed out \$31,500 per day just for the services of **Real Beauty**. Nowlan's no-minded as ask a statue to ask the team for money, which, he knows, **shouldn't** produce the teams from offering it, anyway. The team's official statement, from Senior VP of Administration and Operations **Mike Stinson**, is easy: "We appreciate the fans' effort to honor Harry's memory. We look forward to seeing the final product and we're certainly willing to consider accepting it for placement at the ballpark."

But, according to Nowlan — who just returned from the team's spring training complex in Clearwater, where, he says, he was **trashed like a visiting dignitary** — "I think an organization that won't do a statue to say they **until they actually see it**, but I don't have any doubt that they'll display the statue as **Of course, if you were putting up a dog** as \$60,000 piece of sculpted bronze in our laps, we'd think you're not worth, too."

• This month's report by Brian Koles, Philly director and author Thompson. If need be, we will be on the other page.



DIVIDENDS, BABY

WHAT'S THE DIFFERENCE between a bank and a government? Banks pay interest on a rate.

But seriously, folks: The race for governor is heating up, and Pennsylvania's Temple of Democracy that it is — we're proudly one of just 11 states to have no-vote campaign donations — money is pouring, say, **running into** into candidates' coffers. It may be impossible to get 12 percent either bank right now but give more, apparently are still a good investment — depending on the governor. Investors do get pay.

The subject gas drilling industry, for example, has picked the politician who's General Dan Corbett as the best pick to elect for most of the money — some \$300,000 worth — since March last year. They just didn't know, and, of course, his stance against oil on gas production. The industry, his says, could be young to the top too young, though. For the **Bank of America**, which just spent \$41 million to expand natural gas drilling operations in the region.

Now might say it's an odd position to take — denying Pennsylvania for that of its massive profitable industry, and why then all but four of the 30 states in which it exists — for a guy who came so much about our politicians that he said the federal government for passing health care legislation, but that's the beauty of democracy. Where would cancer victims and diabetes? since the last time Corbett has said the word?

Still, says Gov. Ed Rendell — who has been through gas money, a million to just rejected a gas tax, but went ahead and passed state for oil and to make the money instead — as a **carbon** dividend application to gas tax. The Philadelphia Inquirer reports, recently held a conference of gas diverts that they're **investigable** support by avoiding taxes. He recruited that he had asked the CEOs of four gas companies to be members to discuss "models into concrete" too — but had been about by three of them.

Maybe they had another appointment, all three — **Alon Energy**, **Range Resources Corp.** and **Chesapeake Energy Corp.** — have made significant profits to last in a campaign. After all, why level more time at meeting on a guy who wants to be a guy, when Corbett, after just a few hours of this, representing dividends, baby?

• Jason Thompson writes on the Temple of Democracy. If need be, we will be on the other page.



p

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sportscomplex
By F. James Rhea

WHO'S GOT THE BEAT?

> THIS SPRING, just a few months after the Philadelphia Phillies' season ended with their second consecutive World Series appearance, and just after they added All-World pitcher Roy Halladay, a funny thing happened. No one was there to cover them. First Scott Lashburn, formerly of *The Wilmington News-Journal*, left to head north and cover the Red Sox, leaving the beat on the basis of a basketballing. Then Andy Marton abandoned his home at *The Philadelphia Inquirer* after one short season and returned to the *New York Daily News*, or, more tellingly, his new longer off-seasons covering the Mets with former *Calumet* media columnist Mike Shulski, who just left the *Philly* to write for *The Wall Street Journal*'s newly created beat. As if three doesn't make a trend, this comes on the heels of familiar faces Todd Zolecki and Jim Seligson — both formerly of the *Inky* — leaving the daily for the many moons of online journalism. All of which begs the question: Why doesn't anyone want to cover the Phils or pros?

There are a couple of practical theories. First, the sky is-fall-ing theory: Newspapers simply can't keep their own. It's not totally without merit. Put simply, jobs currently around these parts isn't at all-time highs. And with at least three local sports papers having been reduced of their duties over the last 18 months — Mike Rodden, Ken Mandel and Kevin Roberts — and the current big situation of the *Inquirer* and *Daily News* in flux, it's not unreasonable that several papers decide to pass their beats, much like what happened in Dallas.

The second theory — the homogeneity theory of you will — is that papers can't find anyone to cover the boys of summer, and that it is real. There is some truth to that, too. According to the *Inky*, page views do not rise or fall depending on who writes the stories. *Inky* sports editor Joe Cohen admits that the beat is increasingly a young person's game. So long as whoever holds the chair is fine with non-constant tweets, chats and blog posts, the paper seems fine with turnover. In short, a job might not make financial sense for papers to move that dollar for steak when their customers will dig just as well for hamburger — ergo, another couple of cracks on the beat.

Or, theory three: Maybe it's all a coincidence. "It's not like we all got down to spring training and decided we needed to find a way out," Martine points out. And each of the three did have opportunities that seemed hard to turn down.

While each of these theories have merit, they're all examples: Phillies writers aren't leaving because they're not wanted. They're leaving because the beat is not a good fit.

Coming off two straight World Series appear-

[the naked city]

ances, the Phillies have become as high-profile as any team not playing in the American League East. On top of that, they're linked to the team with notable big-name players like Jimmy Rollins, Shane Bieber and Clayton Kershaw. And, of course, you can't write about the team without writing about the season in not only playing through October, but also staying strong throughout. For writers, that is a godsend.

Call this the Travis Knight auxiliary. Shapelle O'Neal said to joke that he makes players rich simply because of the presence. "Guys have made livings off me," Shapelle said in 2004. "Nick Anderson got a new contract, Travis Knight got a new contract off me. As a writer effect, Derek Fisher called me yesterday to

They're leaving because the home team is good.

thank me." O'Neal had recently signed with Golden State. "The funniest part about the topic?" That someone gave Travis Knight a second NBA contract. The second funnest part? Shapelle's statement was spot-on.

In the right situation, a player will have opportunities that newspaper players simply don't. Just like Travis Knight won't get paid for jumps in front of every GM and in front of the playoffs, so, too, have Phillies writers been given the chance to be seen. First, Tom saying that Martine, Lashburn and Shulski lost Zolecki and Seligson before them didn't decrease their own opportunities, but didn't think it was unfair to suggest that they got that not only because of their work, but also because of their visibility.

"Seligson, this is still a good place to move sports," Martine told me last week, his last on the job. "It really is."

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GIVE THEM A CHOICE: Hoeffel is banking on his progressive leanings to take him to Harrisburg.



(candidate anonymous)

LIBERAL

Joe Hoeffel wears the label proudly, even in Pennsylvania. **By Holly Otterbein**

> SENIOR MOMENT: This is the first as an occasional server at the Little Joness Democratic candidate for governor.

It's March 4, and Republican Attorney General Tom Corbett is about to nonchalantly pay Democratic rival Joe Hoeffel a sweet compliment. The two men, both vying to become Pennsylvania's next governor, are at a Greater Philadelphia Chamber of Commerce event, along with the other four candidates in the race. It's the first time the candidates have all been in the same room together; yet the debate draw for has not been less gleaming or competitive, even as narrowly skewed, but rather strongly jolting and terse.

The moderator gives a particularly riling question: How would the candidates grapple with the state's "young Appalachians," the \$20 billion pension gap? Despite their multiple roles as parties and associations and lawmakers, though, the race is still — state Rep. Sam Hinkley, a Republican, and Allegheny County Executive Don Goveas, another Democrat, Jack Wagner and state Sen. Anthony H. Williams, all Democrats — prefer a kinder solution. Out parties benefits and conservative pension plans. Not one candidate raising taxes. Then Corbett, swiftly, and, slyly, cuts into his Democratic opponents. "Quite honestly, I feel like Tim, at a Republican convention," he says.

But Hoeffel, a Montgomery County center-righter, hasn't spoken yet. Hoeffel is a tall and wiry man, yet he's too forthcoming to ever be deemed lacky. He's also got a sharp, thoroughly bald head, and has probably been called Mr. Clean more than once in his life.

Hoeffel's moderately socialist Corbett's state motto, without realising it, Corbett has just ridiculed Hoeffel's on-stage strategy. Hoeffel then launches into an explanation of how he'll avert a pension crisis through a gradual state income tax, a "rubat" severance tax on the Marcellus Shale's natural gas, and the close of the so-called Delaware loophole, which allows businesses to avoid paying taxes by setting up shop in the state.

Absent such evidence that it's viable, Hoeffel's strategy is shot. He will win the Democratic primary — and the general election — by

being the most progressive candidate in the ballot. He will tout his liberal positions on women's reproductive issues, same-sex marriage and the environment. Still another way he'll be the only guy raising who'll swear in a million years he's not for a job at a GOP convention, and he will use this fact to win the support of Philadelphia, the Philadelphia suburbs, the Philadelphia media and women who are cheered by his non-serving pro-choice position.

"The way to beat the GOP is not by running a conservative Democrat against a slightly more conservative Republican," he says. "You've got to run a liberal Democrat. People want a choice." Indeed, Jell's giving them one. But is Pennsylvania ready?

> HOEFFEL HAS LONG been a labor man.

His union work with the western's right movement goes back to the 1980s, when as a state legislator from Montgomery County

he fought against the Pennsylvania American Control Act, long the ore of the pro-choice act. He also led the House debate against the bill — which requires that miners get parental consent for abortions, and women of all ages seeking abortion receive counseling first — and it will call for its repeal today. Governor Corbett and Wagner are anti-abortion right. And though Williams is also pro-choice, he doesn't seem to advertise it like Hoeffel does.

"Being pro-choice is not just supporting the right of a woman to make a reproductive decision," Hoeffel often says, "but it's being supportive of empowering women."

There's evidence that, at least in some circles, this progressive brand is catching on. "He really gets women's rights," says Carpa Hays, president of the Philadelphia National Organization of Women, whose site PAC has endorsed Hoeffel. "He got a record of voting pro-choice, and he's never voted as that as an entrepreneur"

To live with his liberal's liberal strategy, Hoeffel also supports same-sex marriage. He's the only candidate who does. Taking a moderate-to-conservative position on gay issues is such a norm in Pennsylvania politics that, even while trying to court the local gay rights group Liberty City Democratic Club, Williams and Corbett admitted that they've long shied against gay marriage. But Hoeffel, when Hoeffel easily wins you to know he differs from Corbett, Wagner and Williams, he's "very concerned" about the Marcellus Shale, a geologic formation below Pennsylvania that's ripe with natural gas. As such, politics like Gov. Ed Rendell are crying it as a veritable cash cow. But Hoeffel isn't. He backs restrictions on both issuing additional state lands and issuing new drilling permits, at least until more regulations are in place and more studies have been completed. (The aforementioned "rubat" is" he wants to place on the Marcellus Shale refers to parts of it that are already being mined or drilled.)

Hoeffel is evidently willing to suffer the loss. He is one of only two Democratic candidates who didn't receive funds last year from companies that stand to benefit from drilling or leasing the Marcellus Shale (Williams is the other, however; he entered the race this February, and campaign finance reports for the first quarter of 2010 will be available until the end of April.)

It's well known that the Republicans running for governor are being wooed by gas and oil companies, rooted in the Marcellus Shale. — Corbett, for example, received \$150,000 last year from the wife of Terry Higgins, CEO of East Resources Inc., which has leased hundreds of thousands of acres of the Shale. Most of the Democratic candidates, however, are doing it, too. George Norcross, a company that drilled the Marcellus Shale, gave Corbett \$5,000 last year, and Wagner \$10,000. Chesapeake Energy Corp., the single largest Marcellus wellhead, gave Wagner \$2,000 last year, and as director of corporate development, J. Scott Hotsick, gave Corbett \$2,000. Also, CNX Gas Corp., which has leased thousands of acres of the Shale, gave Corbett \$1,000, and Dominion Resources, Inc. gave Wagner \$500. The last don't seem to have. Asked what he'll do when the same Marcellus Shale special interests come knocking on his door, Hoeffel is impatient. "Do you really think they're going to knock on my door with my position?" he asks. "They haven't knocked yet, and they're giving money to my competitors."

But what if they do? Will you go on the

round saying you won't take money from them?" "I, he says, guessing "The Yes."

► **ULTIMATELY, THOUGH, DOES** any of this matter? Will Hoefel's pro-choice, pro-LGBTQ and pro-environment positions actually pull him in Philly proper and Philly suburbs, like he believes?

Terry Madonna, a Pennsylvania politics scholar at Franklin and Marshall College, isn't so sure. Though Hoefel won the 2002 Democratic primary with a narrow Southeastern Pennsylvania-focused strategy, Madonna points out that Hoefel fell it with \$19 million. Hoefel, on the other hand, took in only \$347,000 last year. A previous statewide campaign — in 2004, he ran for Senate against Arlen Specter — and three terms in Congress appear to have done little to boost Hoefel's name recognition or war chest.

"Hoefel's strategy," says Madonna, "is about all he has."

Madonna also contends that it's a hard time to rely on one's moral issues to win an election. "While in the midst of a recession. In the state, polls show an indication of moral issues being a factor for voters."

David Jones the Liberty City Democratic Club on breakfast to fully embrace Hoefel. "There is broad support for Joe Hoefel based on the issues," says Liberty City co-chair Mervyn Mahabane, "but there is support for Quaresima as well. He made the case that he's in the best position to beat a Republican candidate next fall."

Quaresima, who raised \$2.7 million in 2009, is indeed the odds-on favorite. In the latest Franklin and Marshall poll, he's ahead of Hoefel by 69 percentage points. But he's not the mob. Though he's leading, Quaresima has the support of only 11 percent of respondents. Seventy-one percent are undecided.

"Nobody has a clue who these candidates are," says Madonna. "It's the most low-key race for governor I can remember in decades." Theoretically in such a wide-open boat, anything could happen.

"Things are going to work out," says Hoefel. "Duo [Quaresima] and Jack [Wagner] aren't well-known here. They're going to need millions of dollars to even get on the map in the northeastern part of the state."

But what about getting down on the map throughout the rest of the state? "Thankfully," says Hoefel, "TV and radio ads in those places are much cheaper than they are here."

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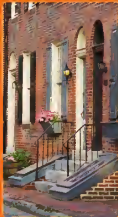
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PHILLY VERSES THE WORLD

How Hostile City learned to love the poet.

ANY ONE FREEZING night in February, Philadelphia poet C.A. Conrad got recruited.

There were no man-made heaters or leafy laurels at the Institute of Contemporary Art's party for the release of his book, as penned by Frank Sherlock, *The City First & Designed: Philadelphia Poems*.

Hell, those are the local scenes he's talking about. And it's not as if Conrad, equal parts charmer and wit, is the king of poetry — an Philly or odds-on — with a meter to boot and a degree to boot. But like what happened to *Acid Work* when he showed his work at the ICA in 1985, you could sense something in the air. After years of readings at places like Stockman's in the 1980s and North Star Bar in the '90s, the scene had changed — for Conrad, for the poets he believed "I had my favorite poets ever live and work here," he says — and for Philadelphia's poetry at large.

From its exposure into venues outside and lap to its increased outreach through the Internet, Philly poetry is due for an uprising.

"It's pretend work and work and real work and work and work and real and write," says Conrad of the time he put on "Poetry's center of my world. So many people get into writing poetry, then give up because it doesn't affect some external device, whatever that is."

Poetry in Philadelphia isn't just an abstract preoccupation for people like the networked veteran Conrad. He's publishing book after book and selling out those volumes. His 2004 *Advanced Rhyme* (Caveat Press) scored him radio interviews and readings coast-to-coast — all of which caught fire to do with his mystical, beautiful, comically funny take on the myth and market of *Poetry* magazine. Right before the King's birthday in January, Conrad told me about his invitation to a group of poetry friends who'd threatened the poet's life. He cranked up berry coke on "Jefferson Park" and published it on his Web site. The poem, which makes John Betch read like a Boney script, gained *Advanced Rhyme* Conrad even more publicity.

"I've been pushed into the most mainstream like a demented puppy in a shark tank," he laughs while musing about the flak that he — an aggressively out and rebel homosexual — received for his queers on the King. "Sharks don't want to even touch the dog and puppy, so I swim among their shit and surprise them by surfing on their teeth. It's alive, after all, the force of a billion living fish swimming all over the world in a psychotic way."

Not only did Conrad read the *On the Book Award* for last year's *Kafka* at

stage *The Book of Frank* (Chaos Press) after its initial release, that same book got picked up by West Publishing to be revised and in an expanded deluxe edition due out this summer. "The original publisher couldn't keep up with the demand and let it sell out because he ran out of money," says Conrad, who'll add at least seven new poems to *Frank's* book now — which should only further fuel the fire for a collection that encapsulates the Ed and beauty of the world as only Conrad could love it. "It's definitely shock where the scenes of cowboy can finally be properly worshiped."

ANY BUT IT'S NOT just radical writers like Conrad, and it's not just publishing.

"Right Philly poets came out with books in the past year," says Frank Sherlock of his and Conrad's Philly-based poet packs, such as Ish Kiro and Beverly Lucky, who collectively run a Web site and podcast dedicated to their spoken word light beyond hip-hop, and "Publishers finally have their own little thing they're going to do this during our last decade."

Not since the start down of the poetry slamming 90s have real rhythms been because the focus at so many diverse venues. Nationalist talent and local talent approach doesn't fight with writers drink-only spitting busy verses to carry over poetry's complicated and false galleries, libraries and university writing centers with great success like most poetry audiences.

The Free Library, which makes poetry a force to be reckoned with at April's annual Free Library Festival, this year spotlighted local Philly poetry in a new *Verse* section. "The woman's organization, a step out in Earth mother" says the Free Library's books, *Acid*

Rhyme, of staging the local literary and author of the newly published *Morning Rhyme* (Bessene) for the Free. Better still is the Free Library's long-running Monday weekly series. Monday Poets has picked up steam with a broader range of avant-garde writers joining in the discussion — and crowded houses to go with it. "Perhaps it's because sharing poetry's become more accepted and commonplace," says Monday Poets organizer Amy Theriot, that it's no longer thought of as a "marginalized art form reserved for tenderfooted and well-read intellectual students."

Poetry readings in Philadelphia are a constant. To name just a few, venues include the Green Lane Cafe (with veterans Philly poet Laura and Gustav at its helm), Madly Rhyme, Urban Philly Writers House, Blackstone Arts Center, Stockman City Cafe, Chapman House and even Conrad's own "Unlucky" poetry series in which poets provide public space with a talking. Take that, Bush rules.

"I'm thinking about taking a break from hosting until the Green Lane come along," says Gustav, a legend of Philadelphia poetry workshops who's hosted events ranging from political demonstrations to literary workshops and even live shows like last year's *Acid Rhyme* (Caveat Press) at the 70s At Green Lane. Gustav offers up talk-show banter where two "poets" alternate between reading and being interviewed by the hosts — he and Lisa Greenberg. "It's best out of the traditional stand-up-audience-and-read presentation, you're a new setting," he says. People previously interested in poets get their chance to find out about them at the Green Lane, and even seeing poems will stop and listen. "Forget Warhols

“Poetry’s alive in Philadelphia, as writing, as community, as an expression of and an exercise in activism.”

30 minutes,” Conrath says — “not make everyone listen for 30 minutes here in West Philly.”

Still, there’s no quicker path to prominence than the Internet. And local poets — from Ish Kleen and her “YouTubed ‘BOO! Shave’ to Thomas Denney, who created the poetry blog as sub-up-and-coming.com — are hitting the road.

“Ours [Denney’s] is relevant politics,” says Denney, who has already invited poets like Vincent Katz (poetist Alex Katz’s son) and Philly’s Julia Birch to pair their written words with complementary video clips. “It’s a way to interface poetry with video, which have become more clear on our languages.”

Denney has long understood poetry’s relevance and how important it is to advance it. A starting assistant professor in poetry at Haverford College who also teaches creative writing at UPenn and who judged the poetry portion of City Paper’s most recent Writing Contest, Denney is a published poet (*A Series of Small Books, Letters to Ernesto Neto*). “My own role in the scene has changed over the years,” says a Denney, who’s produced everything from “LIVE at the Writers House” on WOPN to the February BCA reading that helped launch Gourd and Sherlock’s poetic love letter to Philly, *The City and I Imagined*.

“What’s just so exciting,” says Sherlock of the moment in poetry, “is that there’s a younger group of poets who share an commitment to community and activist bend to poetry’s place in the world.”

But community — say, a true sense of togetherness — it isn’t always been the norm.

“**ALL GONTAREK AND CONRAD** in particular also read, often harsh accounts of the darker, more dramatic days — like when someone tried to put a cigarette out on Edinburgh Knight’s face after a Blackboard reading, or when Donald Kesser narrowly averted being stabbed while reading a politically charged poem that railed at audience member the wrong way. Even after performance poet Rich Carter paid Conrad the torch to his North Star live poetry night in the 90s, the oddly violent, wholly non-violent atmosphere remained. “It was such a nightmare that I can’t do it over now a sense with living poets again,” says Conrad. “I don’t even think today.”

Nevertheless, the subgenre itself set light as it is just to be loved. The present-day scene, at least at these working poets’ see it, is more about sharing than self-interest, freedom over fear. “It’s not that glow of adrenaline, a more free atmosphere of reading and publishing live poetry.”

“Poetry’s alive in Philadelphia, as writing, as community, as an expression of and an exercise in activism,” says Conrad. “It’s better now than it has ever been since I’ve lived here. There was so much drama when I first arrived. It’s bizarre and makes for good stories, but poetry and community is far more valuable to me that make be amble this writing, making people. Please read that the poets should be housed from the city limits, but I’m glad he’s decided that I don’t have to travel myself looking for a good spot.”

(a_cornwall@brynn.org)



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JETH STREET POETS

Mon. April 5 & 12 p.m., Free, Kelly Williams House, 3802 Locust Walk, 215-573-5748 writingapril.com

CHARLES REYNOLDS

Thu. April 6 4 p.m., Free, Kelly Williams House, 3802 Locust Walk, 215-573-5748 writingapril.com

CA CONRAD AND FRANK SHERLOCK

Sat. April 10 2 p.m., Free, University of the Arts, Convent Auditorium at Nara Hall 3205 Broad St., 215-573-5748

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CA Conrad and Frank Sherlock photographed March 15 at Writing Poets Thruout Lancaster.



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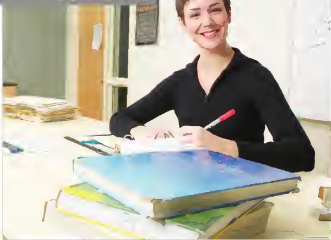
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Justin Bieber: under the covers

THE AFTERMATH



> IN THE SPRING of 2008, the last extended debate over the end of current events in art came to a head. The reason was Paul Giamatti's movie *United 93*, the question was whether that genre after the fact was "the story" to create a fictional presentation of a still-fresh national crisis.

News-coverage expeditious have a marginalism quickly and much less controversy. Four years after *9/11*, we've seen Tom Pauze's excellent *City of Refuge* and Jane Fonda's heartbreaking *Zebrun*. And the ongoing recession, which has inspired a trove of up-to-the-moment novels, is not a topic about exploration or nothing direct or stories into the marketplace. Maybe these concerns should be brought up though—not necessarily because it was financial-crisis events are less native or speculative, maybe, but instead because it still might be just as soon to understand the role of the slow-motion continued collapse, and to accurately chart its impact on everyday life.

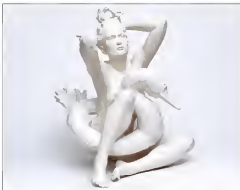
Take for instance *So Much for That*, the *Howl* series in Grove March 10, which spans over 22 years starting in 1988 and lays out the stories of two generations of the Pomroy family. Guided by assistant professor Roger decides, in an agency chapter and at his son's graduation from Yale to go back to school for the Ph.D. he took to desecrate. This reflects choice as a crisis of consequence for his entire family.

The immediate effect of Roger's schooling is this—the house he can't afford the full on it doesn't pay and the credit card is in that corner one daughter's medical expenses a self and a disarming wedding. But *Zebrun* is just as concerned with Roger's fundamental belief that (which she renders entirely unapologetically) the impact of the Iraq war on our returning soldiers and even the politics of abortion. In fact, it is in fact a story that Roger who gains his sympathy and provides the most recent storyline with her difficult return from Iraq. But her family's saga has been rendered in a credit card rock up

see continued on page 10

Steven Pinker, by David Shields
Binger, white earbuds, were on display, 2009

JONATHAN LARSEN
10:45 CLAP 10:45



firstfridayfocus

By Carolyn Husbaly

> THE 6TH ANNUAL National Council on Education for the Ceramic Arts leads in Philadelphia this week, which means that nearly 100 area galleries are hosting competing exhibits that focus on all things molded, glazed and painted. But hold the groove. Maybe it's time you get over your preconception that ceramic art is just the stuff of craft fairs. Study living rooms and around-grade art class projects. NCECA's presence here means a potential uptick in First Friday attendees by about 6,000, join the ranks and get schooled on a technique, but underrepresented, art form.

> THE CLAY STUDIO

Pulling off the strings to make sure NCECA runs smoothly, Old City's Clay Studio debuts a conference here on and a habit for its patrons. With a self-explanatory title, *"Of This Century: Residents, Fellows and Select Guest Artists of the Clay Studio, 2000-2010"* celebrates a decade worth of extraordinary work—roughly 30 pieces—by decorated artists both homegrown and international. Ceramic's inevitable dichotomy of delicacy and substance is represented in unusual ways here, from a porcelain form with a rocket core back to floating pool toy made of sturdy, unbreakable, like earthenware. *Opening reception Fri., April 2, 6-9 p.m., free, through May 4, Clay Studio, 137 13th St., 215 400-5403, theclaystudio.org*

> ART STAY

While the Clay Studio looks at pristinely refined, unique works of art, *"The Souvenir Show"* takes a different tack. The scrappy, mass-produced sculptures we bring back from vacation serve as fodder for an exhibit that explores our nostalgic relationship with junk. Curated by Ryan Dehaag, Kate Hardy and James Turkel, the show starts in a covered afterworld of sorts, starting with examples of the ordinary we possess that bring back a nostalgic memories. *Opening reception Fri., April 2, 6-9 p.m., free, through April 20, Art Stay, 803 N. Second St., 215-254-5517, artstayphilly.com*

> EASTERN STATE PENITENTIARY

Speaking of penitentiaries, Rocky Levey's *"The ESP Project"* takes the idea of prison itself—inspired by watching each other's reactions,

seeing someone's own love— and how it can be used. He'll use Eastern State's Cell Block 10 with 900 cells—some for each person on it, occupied by inmates for more than 140 years—and then give them all away. (The feature piece

has a beautiful oil painting in addition to Levey's project—expect to see a number of thousands of thousands of them and them at David, and made it all what we've raised because might look like after years of solitary confinement at 1 *"The ESP Project," Sat., April 5, 2-4 p.m., admission through May 14, Eastern State Penitentiary, 2007 Independence Ave., 215 236-3300, easternstate.org*

see continued on page 10

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• **First Friday Focus**
www.ccsouthwest.org/firstfriday.htm

A few galleries remain ceramics-free in April.

PAINTED BRIDE ART CENTER

For City State artist-in-residence J.J. McCracken, looking at art is not enough. His **"Younger, Philadelphia"** project, a performance installation featuring artists covered in wet clay, makes use of ketchup, a soft substance used to create fine china—but which also serves as a source of odors in undeveloped countries. Proceeds from the show will go toward creating a community garden for Rittenhouse Family Manor, a Museum City home sheltering formerly homeless teens. **April 2, 5-8 p.m., free, through May 25. Planned Bridge Art Center, 230 Vine St. 215-835-9814. mccrackenbridge.org**

➤ BRIDGETTE HAYES GALLERY

How do you create a sphere from a cube? For Steve Toben, the answer is simple: Blow it up. His "Explosive Realism" piece, also exhibited in the culmination of "14 days, over 20,000 explosions and 306,306-plus pounds of clay" is a lifetime of experiments which seek to expand the possibilities of the clay form. Opening reception Fri. April 2, 6-8:30 p.m., free, through May 2, Brooklyn Museum Gallery, 705 Walnut St., 212-413-6860. www.brooklynmuseum.org

• **The Aftermath**
www.dailymail.co.uk/1999/09/21

They all confront the financial crash in the same way blind men confront elephants.

dust jacket that flatters and distorts expectations heading into the novel and elevates one comparatively underlooked element to the role of central thesis.

Judging *The Hole We're In* by its cover might be convenient, but it's useful shorthand for a pretty common misreading: between topical financial anxieties and novelistic contents. Books as dissimilar as Adam Hladik's Tom Wolfe-style paranoias of investment banking in *Glitch* and the scabrous comic-strip scenes of Sam Layton's *The Air* and Jonathan Lee's *Study Drive* (deeply statistical character studies in *The Privileges* all confront the financial crash and its aftermath, but in the same way kind over cartoon elephants — incompleteness, and

Significantly, the novel takes pains to acknowledge and account for these state-of-the-nation novels consciously shows the necessity of it to the periphery (John Sauer's *South for the Winter* [1999]). March 31 opens with Diego Knickerbocker about to leave for the early retirement he's been fantasizing about all his working life: prepared to head off to a third-world tropical paradise to live on pennies a day with or without his family. His family has Gynae: diagnosed neurodegeneration, sporadically withered 1 until after his parting speech, consigns Diego instead to underpaid hospital visits, the humiliation of remaining a job he hates for the insurance paid the evacuation of his next egg to fund his wife's inescapable decline.

So Much for That is undoubtedly bleak. The other stories

Arts & entertainment

► AND THEN THERE'S...

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 of Contemporary Art, Fri, April
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▶ **indie/folk**◆ **FLORENCE AND THE MACHINE**

Everybody's got idols these days. Not everybody knows how to use them. Spontaneous hits? Sluggish Polythene? Confusing Florence Welch gets it right, seamlessly building music around booming horns and mesmerizing rhythms. It's difficult to imagine Lungs, her powerhouse debut with The Machine, and one of 2009's best, without them. Switch-on "Rabbit Heart (Raise It Up)" and march fearlessly through the South Street throngs to the U.S.A.

—John Vestra

Wed. April 5 8 p.m. \$20 with today's 13.4, 13.4 South St. 212-622-7077 bostonline.com

▶ **rock/pop**◆ **BEST COAST**

When Pac-Man reached a dreary indie-art project kinda sound, Bethany Cosentino's new band is true, free and from the heart. Best Coast — whose cabby night now consists of angles put subtly in its title label — that — makes vinyl/leisure-class saguaro Throwing Muses-esque pop more about heartache and happiness. That's as hard to get excited about.

—Patrick Ryan

Sat. April 7 7 p.m. \$10 with Reading Railroad and Crystal Ball 951 N. Fenwick Ave. 877-435-8845 crystalball.com

▶ **indie/alternative/funk**◆ **MARIACHI EL BRONX**

Word that LA hardcore punks The Bronx were recording an album of traditional Mexican music didn't elicit mass-outrage eye-rolls, just last year's Mariachi El Bronx is neither yippy gnomish nor overwinking scoby. It's compellingly crafted, wholeheartedly sincere (dudders! should note the presence of David Hidalgo/Duranock gothheads Los Lobos — and childhood neighbor to the band's lead singer-turned-crooner Matt Goffman — as an accordion, surprisingly straight-faced, and/or delight, even if you thought you'd never hear mariachi for punk.

—K. Ross Hoffman

Sat. April 7 8 p.m. \$10-\$15 with The Bronx Island Beer and Soul County Winchster Bar 2020 Poplar St. 712-787-6448 northsidebar.com

▶ **rock/funk**◆ **TED LEO AND THE PHARMACISTS**

Art's not best sleeping with Ted Leo and the Pharmacists. Jeremy Day Ted, obsessive letterbox/WMJ caller logs it all on the line every time out. Even during his January World Call-Free at Noon show. Leo revealed diligent fans with an off-the-air encore from his new, excellent *The Striped Doctor (Maddox)* before taking the lobby for a meal-and-great.

—Brian Howard

Wed. April 7 8 p.m. \$14 with Oats, First Jordan Church 2121 Chestnut St. 877-435-8845 cjdvd.com

▶ **rock/pop**◆ **PILOT CLOUD**

Backin' 88, Pilot Cloud aren't marring its identity. The Philly duo's debut, *In Transit*, was thrilling but hermetic, a meticulous construction of colored sound. Now established as formidable post-rock, Pilot Cloud has become vibrant and adventurous. The *Alchemist* CD — downloadable at pilotcloud.com and collaborating to release at North Star tonight — also former alt-punk blues Justin Lerner and Nick Beardsford indulging some serious Godspeed for Black Caesar baroque, incorporating atabaki reggae samples and live recordings of playgrounds and rest stops into their compositions. The songs are as epic in scope as their early work, but this time they're more intimate (by the setting, gorgeous spiral of *Wardman*). We've seen Pilot Cloud's up skill. Now we're getting a glimpse at its soul.

—John Vestra

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ingly, *Secrets* isn't. —S.A. (Rox Fero)

THE SECRET OF THE KELLS (R) **LA Review**
 Brendan Fraser, Michael Fassbender, and Ray Winkler in a thriller about the theft of the Book of Kells. Where the plot is a little convoluted, the film is well shot and has a great score. —S.A. (Rox Fero)

➤ REPERTORY FILM

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 A comedy about a man who is a bit of a mess. —S.A. (Rox Fero)

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See *My Little Sister* on page 10 for more info. ew.com

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And, however, it's a nice idea to have a little bit of a break from the usual. —S.A. (Rox Fero)

WITTE TIME MACHINE

First, you can't forget to have a movie like *Witte Time Machine* in your collection. It's a bit of a mess, but it's a nice idea to have a little bit of a break from the usual. —S.A. (Rox Fero)

MOTHER

Rang Jun-ho's *Mother* is a bit of a mess, but it's a nice idea to have a little bit of a break from the usual. —S.A. (Rox Fero)

A PROPHET

Mel A. DePaulo's *A Prophet* is a young man who is a bit of a mess, but it's a nice idea to have a little bit of a break from the usual. —S.A. (Rox Fero)

PHOTOGRAPH BY JEFFREY M. HARRIS FOR EW.COM

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TUESDAY - WEDNESDAY

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with Matt & Kelly | 11 PM - 12 AM
TUESDAY - WEDNESDAY

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spiritsister
By Matt and D. Anderson

CUKE TIPS

> FOR PENNSYLVANIANS, CREATING bar-quality cocktails at home is both a joy and an endless frustration. Though the basic tools of the trade (and glass, shaker, tin, bar spoon, strainer, strainer) can be had for about \$60 at any restaurant supply shop, the right liquid components can be hard to come by in the commonwealth's Wine & Spirits stores.

This perpetual lack was my inspiration for a party-worthy cocktail: the PLOCH Cucurbit Crush that can be assembled with just two steps—one to a liquor store for locally sourced 40 percent gin and the fallen spiritist Campari, and a return to a market to pick up cucumbers, tangerine, grapefruit juice and club soda. Cucurbit Crush is a classic party and another club-top salute to Blacquer, maker of a drink that merges herbs with rye.

Muddling cukes and tangerine together releases their essential flavors, while a dash of honey syrup (provided below) introduces warmth to the other ingredients. Making the PLOCH Cucurbit Crush also gives home mixologists a chance to hone their multi-step drink-making skill: Muddled ingredients are to be added in the tin while the mixture is strained over rocks, creating a bright cocktail with no messy wash-up steps. The recipe creates a full pint. The drink can be converted by adding additional honey syrup.

THE PLOCH CUCURBIT CRUSH

- 3 heaping bar spoon-sized, dried cucumbers
- Leaves of five sprigs of tarragon
- 10 lemons, sliced or frozen wedges
- Dash of honey syrup
- 1 1/2 ounces Blacquer gin
- 1/4 ounce Campari
- 1 ounce grapefruit juice
- Club soda, to top
- Two cucumber slices as garnish

In a pestle glass, muddle cucumbers, tarragon leaves, lemon wedges, and honey syrup. Add ice to glass, pour in Blacquer, Campari, and grapefruit juice. Pour shaker from top of glass and tap to seal. Shake mixture for 10 seconds of the tincture. Place several fresh cucumbers in highball glass. Strain mixture into prepared glass, leaving all solids behind in the tin. Top drink with club soda to fill glass with cucumber slices.

***Honey syrup is easy to make:** Simply combine equal parts honey and hot boiling water and stir to combine. Refrigerate in a sealed container. (Info: danielmccormick.com)

STICK IT TO THEM: Chef Ryo Igarashi, who runs Maru Gaido Tokyobel with Noriaki, Nicolas, has specially designed Tokyobel griddles. Maru offers multiple editions of their Japanese street-food snack.

NEAL SANTORI



| review |

(OCTOPUS) BALLS TO THE WALL

Takoyaki, the Japanese street snack you didn't know you were looking for, has finally landed in Philadelphia. **By Trey Popp**

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The first of April is a strange day to try it, but there's no reason to wait, as here we give French, Italian, Philadelphia, and our own one: The time has come to eat octopus balls.

I'm not talking about an undersea analogue of praline options. You'll have to swallow a lot of octopus tentacles to feel a decent hunger pang. (We opposed to octopus doughnuts, which can grow to lengths that would stagger a porcupine.)

It's talking about takoyaki, a spherical paste to street snack that's somewhere between a pizza, a fritter and a doughnut hole—only with a lot of octopus tentacles tucked into the middle. Years of these new babies in Philly may still sound like an April Fools' prank to people who've passed for these savory treats in more than a

trip to Tokyo. Chow bawal can stretch deflected to tracking down State-side versions are shot through with leaping and disconcerting, not to mention being a bit of a pain. Back in 2006—the same year Bushra Maricic made some lobster takoyaki on Iron Chef America—the Japan-based Gendai fast-food chain announced plans to bring the snack to 25 locations in California between 2007 and 2010. They've yet to open the first. In the mean time, takoyaki sightings seem to have been vanishingly rare, outside of a few spots in Los Angeles and New York.

I'd never eaten an octopus ball until I walked into Maru Gaido Tokyobel on 10th Street between Locust and Spruce. The menu is a bit of a mess, but it's not as bad as it seems. There's a cash register by the door, a fridge and TV at the back counter, and a few tables and chairs occupy a long counter. The space does seem to be a bit of a mess, but it's not as bad as it seems.

Ryo Igarashi's takoyaki profits—a compact shelf of cast-iron, packed with inch-long octopus—in the center of attention. The Tokyo-born drops a bit of batter into a dough, adds bits of octopus, onion and porked ginger and a dash of soy sauce, and deftly flips the pulling morsel upside down with a pair of tongs. The octopus is crisp on the outside, but the inside is soft and tender. The octopus is a bit of a mess, but it's not as bad as it seems. There's a cash register by the door, a fridge and TV at the back counter, and a few tables and chairs occupy a long counter. The space does seem to be a bit of a mess, but it's not as bad as it seems.

Igarashi has cooked at RAW Amato and Durrant. Both of those kitchens can turn out dishes that show—but I don't think of a single one that beat my first octopus ball at Maru. The



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How long since novelty and comfort had come together in such a gestalt? How long since I'd been this eager for a second bite?

better, I graze with gusto, puffed around its cargo like edible goose-down edged with a layer of crispness so delicate as a macaroni of meringue. Each squishy ball-size globe rolls on a sweet, sour slat of Worcester-shire-decane red tankards' sauce. The composition crisscrosses in wide ribbons of streak because where flavor seemed to spring from the depths of tender dimension, and whose beauty rivaled a pale nocturne pane of shivered Spanish horn.

Wet, dry or slick, goff — fine textures roll speed on my tongue and a tender texture coagulated as a fuff. Each flavor burst wide open in unison. I was so giddy as a traveler and so surprised as a child. How long since novelty and comfort had come together in such a gestalt? How long since I'd been this eager for a second bite?

Merry with a bubble in a paper boat for \$3.25. It never got better than that first half-dose — though a denser sweet-and-sour more vibrant came close, on the strength of the contrast between its crispy shell and moist interior. That's partly because chewing your first half is a last course. But execution also varies, as a second round of the traditional octopus balls shivered. Five seconds in the grille may be all that separates perfect from not quite, but the gap between them is wide. (Whatever you do, don't let them steam under the lid of a take-away package; those are best eaten the moment they land in your hand.)

Octopus isn't the only option — you can substitute shrimp, chicken, salmon or tofu in the more traditional balls. Agnards, who name the place with his wife, Mimi, also crafts a few betwixt varieties. A chow-stick version is a step toward straight punk food. That isn't necessarily a knock against them — they're pretty great, punk food — but they lack the oceanic complexity that makes their Japanese counterparts so bewitching. The same goes for a smoky-of-the-border corn and onion cheese takoyaki, though they come with a vivid salsa verde that three-quarters of Philadelphia's two parts could learn something from.

The unexpected coziness of that salsa isn't the only surprise. Merry's fresh-cut French fries (which were good one day but too greasy the next) come with a dipping sauce that could give Mimi's a run for its money. A sauce-based, gremolata-mashed beef curry is another winner, so long as the lard doesn't completely melt the beef (which Agnards happily corrected when my original order turned up only potatoes and carrots). The crab-cake balls are no great shakes, but dessert takoyaki (dressed with onion chocolate chips) are first-rate delicacies.

Merry has a little ways to go when it comes to consistency, but \$3.25 is a gift horse to pay for a shot at street-smart perfection. So far, up. It's no joke. The time has come to eat octopus balls, and there's no reason why not.

(L. J. Popik/Washington Post)



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• NOW SEATING
Wishing Well Public House | Opening this Monday, April 5, Wishing Well is a joint venture from longtime friends Chris Martine and Carmen Cappello, the latter returning to his hometown after years working in Atlanta. Their take on Pat Donohue's opened the space considerably, making room for a neighborhood bar with 12 taps and plenty of bag-top seating (the spot can accommodate a lot more than 60). Cappello is offering bar and dinner menu, made from his signature eggs and scramble topped SHAMÉ Burger, he'll do take like beef-jalapeno burgers, black-eyed pea hummus and pork-casa brace with macaroni pasta. They'll be open daily from 4 p.m. to 2 a.m. 767 S. Ninth St., 215-225-6363, wishingwellphilly.com
• WAITING LIST

Iteration | Filling the first and second floors of the 10 Rittenhouse building, Philly's Sensitive location (there are five in NYC) is up for a fall 2015 opening. The restaurant, which specializes in Northern Italian fare, will focus on pasta, risotto, grilled meat/fish and parrel, will have seats for about 300, with views out onto the street from 16th and Rittenhouse, plus outdoor seating. Apps will run \$7 to \$15 and entrees will range from \$17 to \$24. 10 Rittenhouse, 130 S 16th St., iterationrestaurant.com
Ryeland | Ryan Pollock, a former architect, plans on converting this old-on Pennmont on 4th April. He'll use LeBar broods and Boar's Head meats to craft specialty sandwiches, all of which are named after U.S. cities 2229 Pennmont Ave., 215-789-9603, ryelandphilly.com
• LITTLE VITLES
Superstuffer, Stephen Strom's burgerisho shake at Franklin Square (6th and Race streets), has reopened for the season. **• Achern** is the name of the elegantly polished restaurant (think chalkboard menu and ethereal lab-tables looking as quaint as eating) former LeBar chef **Matthew Lewis** is opening at 7th and Rittenhouse in May or June. Lewis evokes the restaurant as a neighborhood bistro featuring items to earth grub.

Back & Forth Please send restaurant news to chris@feedingfrenzy.net or call 215-790-4466 ext. 218

► **Philly's Jolokia Hot Spices** at WMD



The mythical Jolokia is a jalapeño, aka "ghost pepper," is the hottest damn thing on the planet. But did you know people are seeking scorchingly potent concoctions with it? Jolokia holders of WMD Hot Spices (1212 South St., Allentown) offer a variety of hot sauces, in four heat levels, that capitalize on the pepper's woody characteristics. Bottles range from \$6.99 to \$8.99, open levels 1 and 2 are pleasantly tangy, while 3 and 4 kick you in the mouth. Holders is also perfecting hot sauces with tomato, pineapple, mango and mango-cherry bases. —*Drew Lerner*

► **New Kitchen at Murphy's Bar**



Philadelphia's Murphy's Bar (100 E. Girard Ave., 215-485-1647) has overhauled its kitchen, and its approach to food along with it. There are now decadent seafood pastas, like Shrimp Scampi (pictured), and sandwiches like the Chuck Wagon, stuffed with slow-cooked beef brisket. Murphy's state-of-the-art new system also allows them to make breads in-house, as well as debut the fryer as a favor of healthily looking staples like fish and wings. —*Phil Golebo*

► **Spring Fizzers** Let it APO



Theresa Zukauska, beverage manager at APO Bar + Lounge (100 S. 13th St., 315-335-7580, apobarslounge.com), rolled out her spring-cooled list last week. This time around, APO is going lighter in its alcohol content department to encourage your multi-drink tendencies to come out and play. There are gin-based tonics, as well as a bourbon cocktail that features orange. Edam is infused with chamomile, but our fave is the Artful Breeze, the Boston (pictured). Yuzu-scented single malt whiskey, blackberry purée, grapefruit, lemon, orange leathers and honey married from Bayona, Del., all topped with an egg-white foam. —*GL*

► **Philly's Best Food**

When Frank Karkala and Charlie Nappo decided to put together a regional cookbook, they tapped the best servers they knew for the recipes: friends and family. Philly's Best Food, with a foreword from CP's own Prince D'Amelio, features clear-cut how-to highlighting a diversity of ethnic backgrounds — learn how to make Caribbean beef oxtails, Hungarian goulash, Italian bean soup and more. There are chocolate and Trudy Rikala recipes, too. The book is available online at ourbestfood.com, as well as at Reading Terminal Market (13th and Arch streets), Hard House Books (319 S. Second St.) and Flour's (1006 S. Ninth St.) —*GL*

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will be a thing of the past. I've just assured it myself for the time that I could get back. We have to find a "COGNITION" can you help me with that? - it's meant to be. We will see soon. I love you.

I KNOW YOU CAN

Source: <http://www.fishbase.org>

Last Friday I was having coffee with a friend at Center City as the park took all the wooden benches and tables. I was literally forced to have a picnic with a little dog. We walked by and left one note and it made me smile. It seemed to be the only day. Unfortunately you were not forward enough as I did not get a phone number and you didn't stop.

SATURDAY NIGHT

^aWhat is new? *Notwithstanding* and *whereas* are used.

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HE'S NOT THE ONE

I know that in time a long time. Over a year I will design how you. After then just a friend. I know the fact that, my heart is as a fishing bag. For the wrong people I can help myself. For the wrong you, it hurts me because I can't show you how I feel. I'm confused the fishing bag is not as a fishing bag. He can't read, or worse, from all this that with him.

Want to meet our members before you come out? Have more questions?
 Philly's Hottest Lifestyle Community **Lust Till Dawn.com**

IN THE MOST

Of children's creative games, you come along and make everything else. You can of course regress to childhood, as take the best of childhood and make head and more of it. Have a ball! Because you know if you're 4, you're most likely not having sex. And do you really want to live that way?

SOURCE 47A

They're everywhere these at Western. So I don't know
 you get my message there. What I wanted to
 say is "I miss you" and maybe one of these days I'll
 give an end call you. I think there are forces that as-
 signed me... maybe it's you? I'll be your friend if
 the (it's all possible). Is that all you want? Let me
 know. Don't be

quantely. A man gets up in front of a whole bar and sings his heart out and all you can do is look him over with your pretentious, disbelieving but, hey, I hope you're enjoying it, you lucky fuck! Look! It's not your night, mate.

Journal of Management Education

Once I thought we'd be having a normal laughing about all this years later, still writing poems to the living and the dead on every day. A word on phones here, a light there, someone's make-up night, these harsh randoms— but every night will be full of sleep, safe by safe and walking up to the sunrise that is us. There I pretend we're friends, talking daily over the internet, talking over the

phone once a week, and seeing each other in a blue moon. I lived in my dad's home for a month at a mental hospital, and well, you see, guess I still think you're the hard person. He's the crazy one, and I'm the mental.

TRENKLE & BREWER

To help focus on what I want, I want to take a second to go back a few years and look at what we were, believe all the promises and expectations. Then I want to come back to the future and see you again, without all the promises and expectations. I want us to be the best of each other for all we've ever and all we're and all we have and all we hope and all we can be. I want us to have a good and all the wonderful. I want us to forget about the computer, forget about the man who's a. Forget about the cheating. Let's start again from the 10 position and be in the 10. Trust each other right this time. Can we do that?

TRANSFORMING MY RESEARCH

[illegible]

TIPPING POINT AFTER

When someone pays with cash for part of a bill, he/she should also leave the corresponding tip. It's always the rest of the bill on my card. I would pay tip so that someone — but why should I pay the tip for the other guests/share of the bill? Where do you come up with these height, stem? Some place you learned your grammar? THE end of the world.

We thank you for having allowed us to publish your paper in *PLoS ONE*. We follow the principle: <http://dx.doi.org/10.1371/journal.pone.0000001>. Key Point feature is not available. Please see the www.plosone.org site for the publisher's Executive Summary. This information is prepared for the editor and is published online only. Please contact your publisher for more information.



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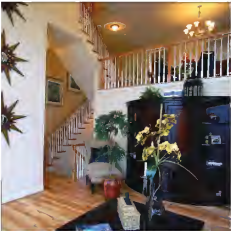
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